REPORT RESUMES

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PLANNING AN ART ROOM.
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THIS GUIDE IS INTENDED TO PROVIDE SUGGESTIONS IN PLANNING ART FACILITIES FOR ELEMENTARY AND SECONDARY SCHOOLS. AREAS PROVIDED FOR ARE (1) DRAWING AND PAINTING, (2) GRAPHIC ARTS, (3) GENERAL CRAFTS, (4) MODELING, AND (5) SCULPTURING. WORK CENTERS CAN BE PLANNED IN RELATION TO TRAFFIC FLOW. AT JUNIOR HIGH LEVEL, 24 STUDENTS ARE BEST ACCOMMODATED FOR AND 20 STUDENTS AT THE SENIOR HIGH LEVEL. ABOUT 50 TO 55 SQUARE FEET OF NET FLOOR SPACE PER STUDENT IS REQUIRED EXCLUSIVE OF STORAGE SPACE. THE ROOM IS MOST FUNCTIONAL WHEN LOCATED ON THE FIRST FLOOR ADJACENT TO THE OTHER FINE ARTS AREAS. FLEXIBILITY IN FURNITURE ARRANGEMENT IS NECESSARY. SUFFICIENT EQUIPMENT FOR ART ACTIVITIES IS MUCH BETTER THAN A GREAT VARIETY OF FACILITIES WHICH CAN SERVE ONLY HALF THE STUDENTS. SHADOWS MUST BE KEPT TO THE MINIMUM IN ALL PARTS OF THE ROOM. A NORTH ORIENTATION IS PREFERRED. SPOTLIGHTS AND A MIRROR ARE NECESSARY ELEMENTS. SINKS ARE BEST LOCATED BETWEEN THREE-DIMENSIONAL AND TWO-DIMENSIONAL WORK AREAS BEING ACCESSIBLE FROM MORE THAN ONE SIDE. ONE SINK CAN SERVE 10 TO 15 STUDENTS ADEQUATELY. FIVE AREAS OF STORAGE SPACE MUST BE CONSIDERED--(1) BULK SUPPLIES OF MATERIALS AND EXPENSIVE TOOLS, (2) STUDENTS' FLAT WORKS, (3) UNFINISHED PROJECTS, (4) THREE-DIMENSIONAL WORKS, AND (5) STUDENTS' WORKS KEPT AS VISUAL RECORDS. A LIBRARY, DISPLAY AND PUBLIC EXHIBITION AREA ARE OTHER CONSIDERATIONS. (RK)

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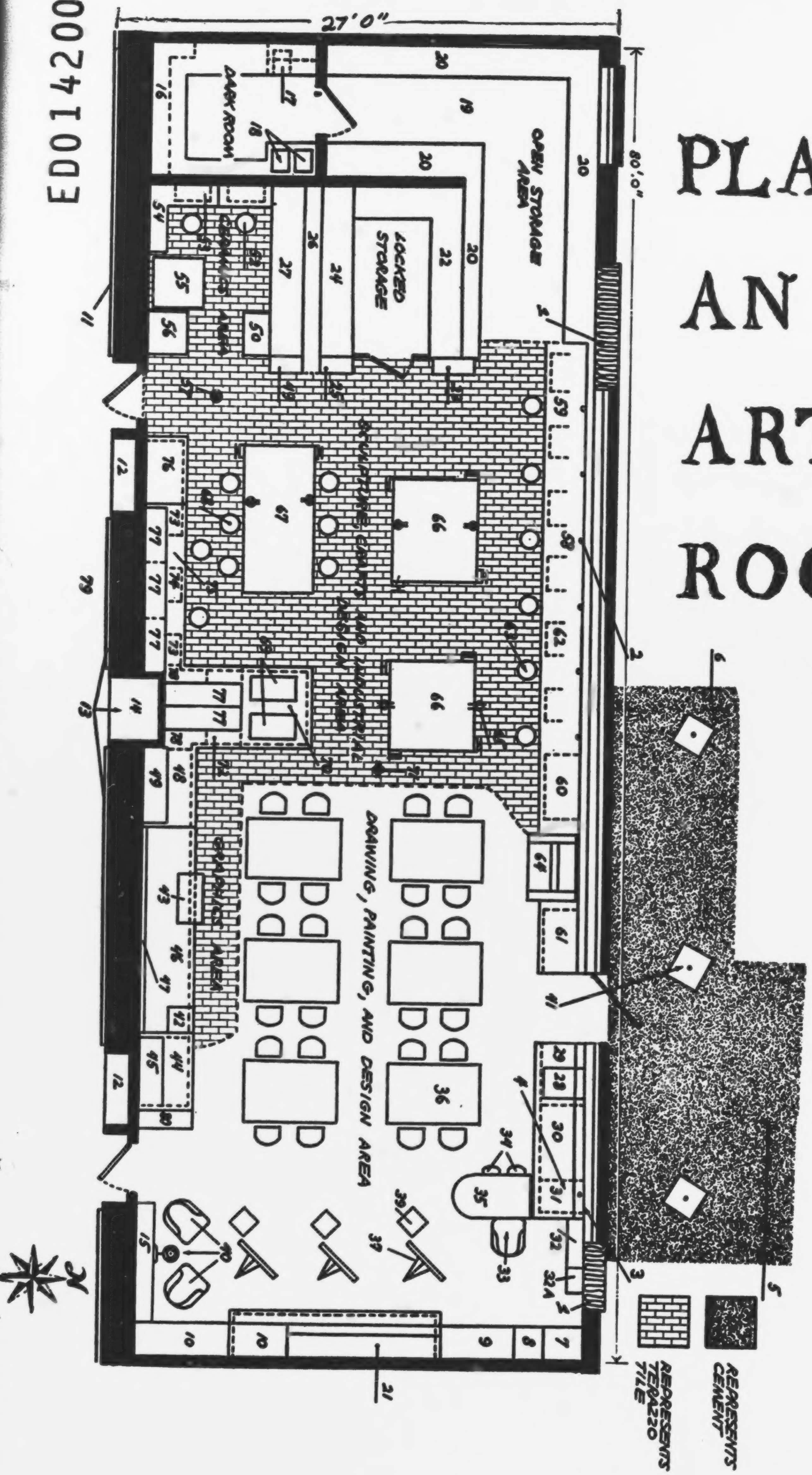
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DARK ROOM
OPEN STORAGE AREA
LOCKED STORAGE
CERAMICS AREA
SCULPTURE, CRAFTS AND INDUSTRIAL DESIGN AREA
GRAPHICS AREA
DRAWING, PAINTING, AND DESIGN AREA
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Issued by
Kansas State Department
of Public Instruction

W.C. KAMPSCHROEDER
Superintendent

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U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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PLANNING AN ART ROOM

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1966

FOREWORD

Changes have taken place in art instruction in elementary and secondary schools in the last two decades. Instead of limiting art to the few gifted students, it is recognized that all students can express themselves to some degree through the arts. Therefore, art today is an important part of the instructional program at all levels.

This guide is intended to provide suggestions for those who are interested in planning particular facilities to be included in a school building.

W. C. Kampschroeder

The Art Program

The art program in the modern elementary and secondary school is a vital part of the curriculum. A well functioning art program strives to achieve certain definite goals; to foster creativity, heighten perception, stimulate creative expression, and acquaint students with great artistic achievements of the past and present. It must be realized that the diverse kind of program that these objectives imply will require facilities which are quite different from what is required by a more limited program. The influence of a good art program permeates the school finding its way from classroom to corridor to lobby and on through the building, and it contributes immensely to the visible expression of purposeful activity in a school. As the art program contributes to the vitality of a school, it will also contribute to the full development of each individual who participates in it, whether he be a future Rhodes scholar, auto mechanic, or professional artist.

A dynamic program requires space, proper facilities, and an enthusiastic and competent teacher. This guide is designed to assist in the planning of art facilities which can lead to a stimulating, creative art program.

PLANNING AN ART ROOM

Facilities for creative art activities are as varied as the individual differences between schools, teachers, and curricula. It is possible to carry out a program of art fundamentals within a small room and with a minimum of equipment and furniture if the facilities do not impose restrictions upon the creative activity. To broaden the areas of learning, room and equipment facilities must be more specialized to meet the needs of a diversified program.

The success of an art program depends to a considerable degree on how much consideration is given to it, and how much money is made available for it. The ultimate responsibilities for these issues are rarely in the hands of the art educator. Decisions concerning the budget for the room, materials and equipment, and similar matters are made by the school administrators.

Many activities will be carried on in the art room. Drawing and painting in various mediums are only a part of the program. In addition to these, a well-planned room must be provided for (1) graphic arts, which includes block printing, etching, and lithography; (2) such general crafts as ceramics, metal crafts, and weaving; (3) modeling; and (4) sculpturing.

For such a variety of experiences, adequate room and equipment are essential. A variety of equipment and supplies, and adequate storage facilities should be provided. Work centers and equipment should be carefully planned with appropriate traffic lines between them. It is imperative that adequate display areas be provided in the art room for two and three dimensional projects.

For planning the art room, special provision should be made for mobility and flexibility in the use of equipment in and out of the room, and for making a variety of materials available quickly and systematically.

The room should be designed to accommodate approximately 24 students at the junior high level. Such a room would accommodate 20 pupils at the senior high level. This difference in class size is due to the difference in curriculum. The number of art rooms per building depends on the number of students enrolled in school. A reliable gauge for room size is that "about 50 to 55 square feet of net floor space per student is required exclusive of storage space."

Special attention should be given to the overall design of the junior and senior high art rooms. It is desirable that art rooms have a studio-like atmosphere, an appearance quite different from the ordinary classroom. The program of study includes a broad diversity of art media and experiences. A balance in curriculum is essential for all students.

A location on the first floor is desirable so that displays can provide visual education to all, so that materials and supplies for the department can easily be handled, so that the ourdoor activities of sketching, painting, modeling, and construction can be done more easily. However, if upper floors are used, the architect should arrange the art rooms in the part of the building providing the best view of the surrounding area. The view from the art room is a continuous source of inspiration for creative thinking.

It is desirable to locate the art room as close as possible to other fine arts areas. Many activities between these areas can be coordinated.

Two criteria should determine the selection of color for art rooms: illumination and aesthetic appeal. The art instructors judgement in this matter should be considered. Intense colors should be avoided and neutral colors are especially important in exhibit areas.

The floors should be in subdued colors and easy-to-maintain materials. Large sections of walls not covered by cabinets or tool panels provide surfaces for work and displays. Doors of wall cabinets can be covered with tack board for additional display surfaces. A chalkboard six feet in length is sufficient for an art room.

The room should be accoustically treated to reduce the noise of crafts and to minimize the interferences of one group with another as the class carries on varied activities.

General lighting should be planned so that shadows are reduced to a minimum in all parts of the room. Lighting the color of daylight will permit accuracy of color work, regardless of changing outdoor conditions. Additional lighting should be provided for the running of special equipment. "A north orientation is preferred."

Two seemingly unimportant items often missing in an art room are spotlights and a large mirror; both can be of considerable help in many teaching situations. It is often advisable to ask students to study their work in a mirror because the reflected image presents an entirely different view of the work. This "new" image may enable them to see clearly any weakness in their works and perhaps help them find ways to make improvements without asking the teachers assistance.

A mirror can serve still another function. A student may model in front of it to study difficult movements, poses, or details which he wishes to incorporate in his work; in the mirror he may find the exact visual information he needs.

In an art room spotlights are probably of less importance than a mirror, but moods can be created with them, situations dramatized, and a volume of forms emphasized. The characteristic attributes of spotlights are brilliant highlights and harsh shadows; both give greater plasticity to three-dimensional objects than ordinary light. Powerful shadows amplify moods, and vivid highlights increase interest. These effects can easily be achieved with safe and inexpensive reflector spotlight bulbs in flexible fixtures. These fixtures should not be permanent so they can be moved where they are needed.

Other furnishings should permit flexibility in arrangements; yet in planning an art room one should keep in mind that a teacher rarely has the time to rearrange furniture between the dismissal of one class and the beginning of the next. The sink - a very important item in any art room - should be accessible from more than one side. The best location for it is halfway between the three-dimensional and two dimensional work areas. One sink can only serve 10 to 15 students adequately. Sinks should be equipped with hot and cold water with sediment traps.

Plans for an art room should include a library area where books and magazines are readily available for use. Books and other reading materials should always be close at hand. Frequently questions will arise than can be best answered by consulting materials in the library. If these materials are located in the main school library these valuable aids are neglected because of the time it takes to check them out.

Many an art room appears to be adequately equipped at first glance. For example, it may be equipped with one kiln, potter's wheel, jewelry bench, and several modeling stands. Unfortunately, one soon finds the kiln is too small for large three-dimensional objects and is therefore limited to small items. Since one student can work on a potter's wheel at a time, a number of students are deprived of this experience during the semester. These limitations arising from a lack of equipment are serious drawbacks: they make the teachers make decisions that are not educationally sound and deprive the students of many art experiences. Sufficient equipment for art activities is much better than a great variety of facilities which can serve only half the students.

The most crucial area in any art room is the storage space. Many architects and administrators feel this is wasted space for junk to accumulate. They rarely realize the importance of the amount of storage space and the efficiency and smooth functioning of an art program. There are five areas which have an important factor:

1. Bulk supplies of materials and expensive tools
2. Students' flat works
3. Unfinished projects (wet paintings and prints)
4. Three-dimensional works (including works in progress)
5. Students works kept as visual records

The amount of space for these five areas depends on the number of students enrolled. Since high school students tend to be wasteful it is best to keep limited supplies within their immediate use. A separate storage room for expensive and large quantity of materials simplifies storage problems and economizes. This storage room should adjoin the art room but be off-limits to the students.

The storage space for ordinary tools and limited supplies should be spacious and centrally located. All tools should have a permanent location so it is easy to keep track of them.

Temporary storage for week projects is one of the most difficult problems in art. This is aggravated by the short time between classes to store a large number of prints or paintings. Unless provisions are made for this order housekeeping is impossible and many works of art become damaged. Grooved racks into which masonite trays containing wet work may slide are suggested. Such an arrangement makes it possible for students to work on these racks, transport and store them, all with minimum damage to their and others' work. The grooved rack makes it possible to adjust to various sizes without wasting space. Open racks on top of shelving or cabinets provides vertical storage and drying for paintings and prints.

Individually locked drawers or units should be provided for storage of jewelry, leathercraft, and other expensive work and tools.

Space should be provided for storage of three-dimensional work. Nothing is more disheartening to a student than to find a cracked pot or sculpture. Some projects will be dry but many such as clay, plaster, and paper-mache will be wet at times. The storage area must provide as to insure dampness in some cases and proper ventilation in others. This storage area should be large enough so that it is easily accessible and designed so accidents are kept to a minimum.

It is most desirable that every new school be designed with an exhibition area. In an already established school, some centrally located area should, if possible, be adapted for display purposes. This type of exhibition area should not be confused with the cabinet or wall space area for use to display students' work in the art room. These displays are only seen by participants in the art program, and a large majority of students and faculty are unaware of what is being done in art. Thus the students are being denied the recognition they deserve and need.

A public exhibition area should serve several purposes. It should not be used only for the display of art works of the school's students, but for exhibitions of professional artists, works from other schools, and good reproductions. The aim of each exhibition should be to awaken and stimulate students and faculty. An approach towards stressing skills, techniques, materials, and interpretation of subject matter could be used as a theme. Exhibitions can easily be arranged from many other points of view and integrated with a variety of subjects. For example, for History; "Art During the French Revolution," or "Art in Early America:" Home Economics; "Clothing During the Century."

The material for such exhibitions is available, often at negligible cost, at major museums, university extension divisions, art galleries, and art departments. Many large industrial and commerical enterprises supply well-organized displays to high schools, sometimes merely for the asking.

Posters of superior design can be obtained from travel agencies. Exchange of students' works with other high schools is a valuable and stimulating adventure.

The incentive for an art gallery must come from the teacher. Setting up exhibitions should be in the hands of students who participate in the art program, under supervision of the art teacher. The very act of installing an exhibition can provide spontaneous learning experiences for these students. For performing their task they become familiar with the displayed works and also with the problems of arranging objects most effectively. Moreover, a school gallery could eliminate the need for large, once-a-year art exhibitions because small amounts can be displayed throughout the year. Annual exhibitions, displaying large amounts of art works simultaneously, have two very undesirable features: one is the presence of overwhelming quantities which give the feeling of mass production and frequently overshadow uniqueness and individuality; the other is great diversity of age group, subject matter, and techniques which is often confusing and exhausting to the casual spectator.

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University of Nebraska Press, The Art in Teaching Art, Keiler, Manfred L., Lincoln, 1961

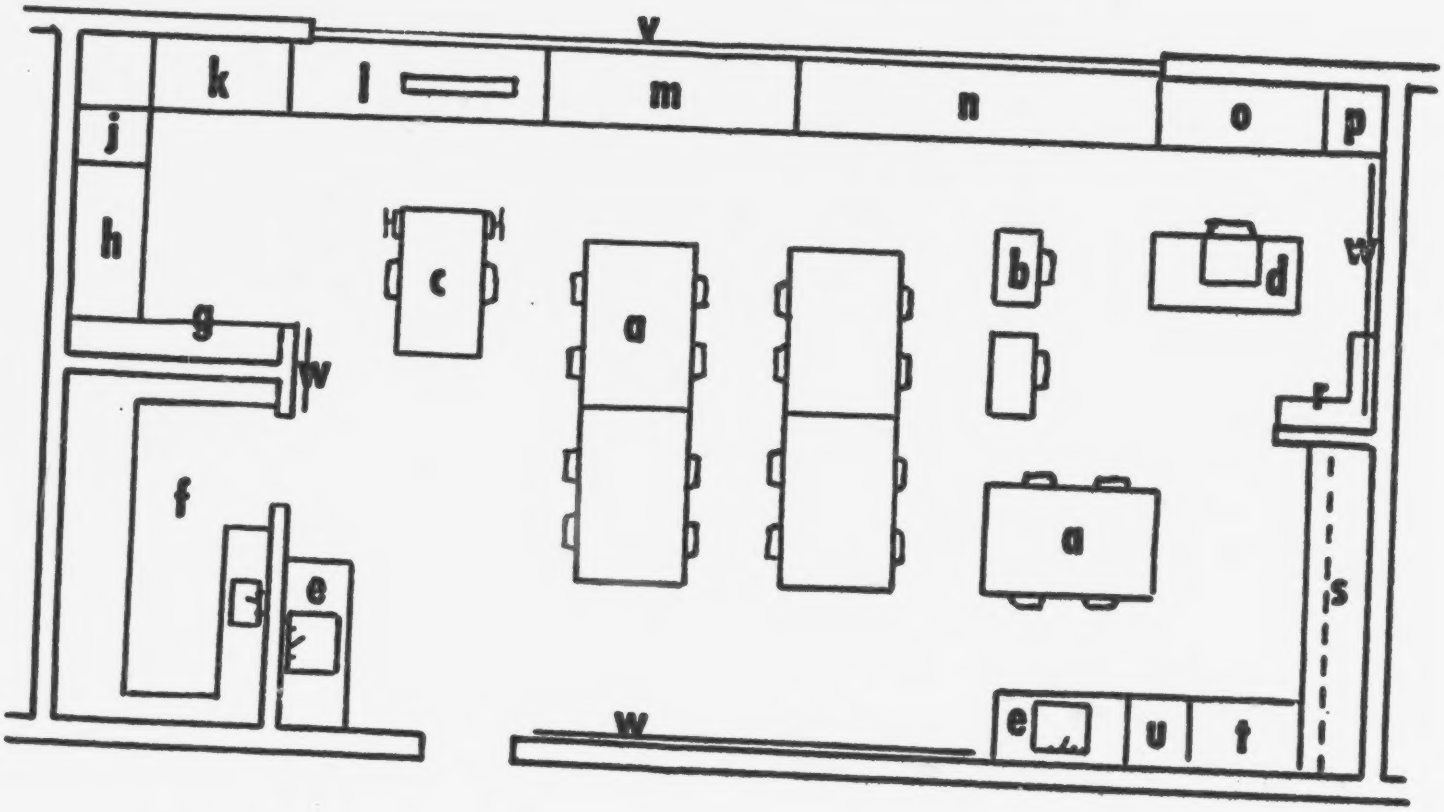
University of the State of New York, Planning the Art Room, the State Education Department, Albany, New York.

New Jersey Department of Education, A Guide for Planning School Facilities for Art Education in Secondary Schools, Division of Curriculum Instruction, Trenton, New Jersey, 1963.

AN ART ROOM FOR TWENTY-FOUR STUDENTS

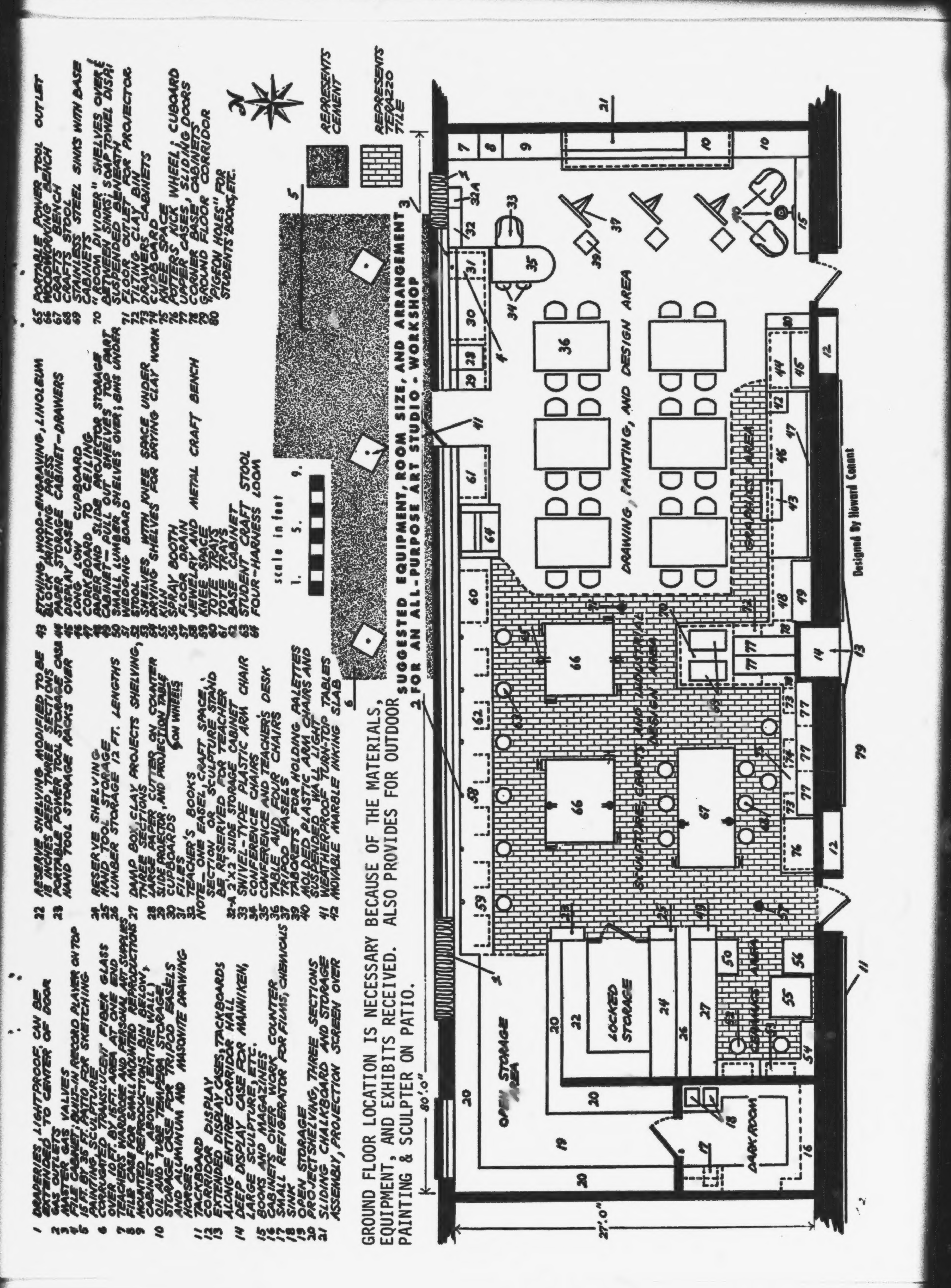
In classes of twenty-four or more students it becomes very difficult to provide individualized instruction which is essential to the development of each person. If larger classes are planned it is assumed more space will be provided.

This plan is offered to show an arrangement of facilities in a school which has only one art room. It has approximately 1200 square feet. This is in no way a recommended standard or layout. Instead, it is hoped it will serve as a guide to more effective planning to serve needs of the community.



A. Student work tables (for each four students)
B. Individual work tables
C. Woodworking benches with vices and seats for two students
D. Teacher's desk
E. Sinks
F. Storeroom - darkroom combination
G. Book storage
H. Tote-tray cabinets

I. Wet palatte storage cabinet
J. Vertical panel storage
K. Flat file storage cabinet (store posters, drawings, etc.)
L. Work counter for craft activities (special top for soldering)
M. Base cabinet for art supplies in movable units
N. Wall cabinets
O. Teacher's wardrobe closet
P. Bookshelves for classroom reference
Q. Potters' wheels with open shelves for student ceramic work
R. Ceramic kiln
S. Wedging board for clay preparation
T. Windows (northern exposure)


SUGGESTED EQUIPMENT, ROOM SIZE, AND ARRANGEMENT FOR AN ALL-PURPOSE ART STUDIO-WORKSHOP
GROUND FLOOR LOCATION IS NECESSARY BECAUSE OF THE MATERIALS, EQUIPMENT, AND EXHIBITS RECEIVED. ALSO PROVIDES FOR OUTDOOR PAINTING & SCULPTER ON PATIO.
DRAWING, PAINTING, AND DESIGN AREA
LOCKED STORAGE
OPEN STORAGE AREA
DARK ROOM
80'-0"
27'-0"
REPRESENTS CEMENT
REPRESENTS TERAZZO TILE
scale in feet
Designed By Howard Conant

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